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# American Art News

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## SPECIAL ANNOUNCEMENT. Summer Issues.

The "American Art News" will, as usual, during the Summer, be published MONTHLY, until Saturday, October 2nd, when the weekly issues will be resumed.

Following this MONTHLY July issue, the remaining regular Summer MONTHLY issues will be published on Saturdays, August 14 and September 18.

## THE GRAND PRIZE MEN.

The grand prize for the American section of the fine arts at the Pan-Pacific Exposition has been awarded to Frederic Carl Frieske of New York, and on the suggestion of the foreign members of the jury it was decided to award a grand International Prize to Frank Duveneck of Cincinnati.

Mr. Frieske great talents have been well recognized for some years. Born at Owosso, Mich., April 7, 1874, he studied at the Art Institute in Chicago, the New York Art Students League and the Julien Academy and Whistler schools in Paris. He has pictures in the Luxembourg, the Galerie Moderne in Venice, the Modern Gallery at Odessa and the Telfair Academy in Savannah and the Metropolitan Museum in this city. Among his brilliant mural decorations are those at the Hotel Shelburne in Atlantic City and the Wanamaker Auditorium in New York. Among his previous medals are one of gold at Munich in 1904, a silver one at St. Louis the same year, and an honorable mention and prize at the Corcoran Gallery in 1900. Mr. Frieske became in 1902, an associate of the Société National in Paris, and in 1907 a full member. He is also a member of the Paris International Society of Painters and Sculptors and of the American Art Association of the same city.

Mr. Duveneck is a distinguished veteran of the Munich School and is now teaching in the Cincinnati Academy. He painted during his long residence abroad, also at Florence and Venice. Among his pupils have been Chase, Vinton, De Camp, Alexander and Story.

Henry Wolf, the wood engraver, takes a grand prize and gold medals of honor, are awarded to the sculptors, the late Karl Bitter, Herbert Adams and D. C. French. Medals of honor for painting are awarded to Violet Oakley, the late John W. Alexander and Louis Mark.

## ORDERED INTO TRUSTEE'S HANDS.

Frank L. Wean, referee in bankruptcy in Chicago, has ordered two oils, said to be valued at \$50,000, turned over to Frank M. McKay, trustee in bankruptcy for Tomlinson, Humes, Inc. They are "Captain D'Arcy," attributed to Lawrence and "Master Garden," attributed to Reynolds. They are said to have been recovered in this city through Michael Gesas, attorney for some of the creditors.

## MR. FRICK'S NEW TITIAN.

Mr. Henry C. Frick recently purchased the portrait of a "Man in a Red Cap," attributed to Titian and owned by the late Sir Hugh Lane.

## LEWIS AND SIMMONS IN NEWPORT.

Lewis and Simmons of 581 Fifth Avenue, have opened for the Newport season, a store at 210 Bellevue Ave. in the King Block.

## THE SALTUS PRIZE.

The Museum of French Art announces that the J. Sanford Saltus biennial prize of \$100 will be this year for the best picture. Application to compete must be made before Aug. 1 to the Executive Secretary at 599 Fifth Ave. The judges will be Robert Henri and Charles Hoffbauer.

## PORCELAINS IN PHILADELPHIA.

The Morgan collection of Chinese porcelains, recently sold to the Duveens, is to be exhibited in the Fall in the new rotunda of the museum of the University of Pennsylvania. The museum has purchased some of the most valuable vases.

## SUES MORGAN ESTATE.

According to a cable in the American Diene, Comtse de Bechevet-Beaurigard was to bring suit on Thursday in London against the executors of the late J. P. Morgan for \$30,000, the value of a vase, pedestal and picture she claims he agreed to purchase of her.

## BIG LONDON PICTURE THEFT.

On June 14 a number of valuable pictures and other works of art were stolen from the Marlborough Galleries in Duke St., London, belonging to Mr. Robert Rene Meyer now with the French army. The pictures were cut from their frames. Among them are two female portraits by Lawrence, a female head by Greuze, a woman with a dog by Hoppner, a cottage door by Gainsborough, an exterior by Watteau, lady and child by Geddes, waterfall by Ruysdael, still life subjects by Fyt and Hedde and "The Holy Friars," by Lanini.

## SLOANS WIN SUIT.

A jury before Judge Platzek on June 17, decided that W. & J. Sloane did not agree to buy from Charles of London, four tapestry panels hung in the Hotel Biltmore and it was claimed sent on approval.

## VAN DYCK FOR TOLEDO.

As a token of his appreciation of what the people of the U. S. have done for Belgium, M. Charles Leon Cardon, of Brussels, has presented to the Toledo Museum through U. S. Minister Brand Whitlock, Van Dyck's sketch for his picture of "St. Martin Cutting His Mantle and Sharing It with a Poor Man."

## TO BE BY WOMEN SCULPTORS.

The Navy Department has chosen Mary Evelyn Beatrice Longman, Abastenia H. L. Eberle and Gertrude V. Whitney, three distinguished woman sculptors, to model the three bronzes that are to serve as athletic trophies for the Atlantic, Pacific and Asiatic fleets. Miss Longman designed the bronze doors for the chapel of the Naval Academy at Annapolis.



MARY MAGDALEN

Guido Reni

Now on exhibition and sale in the International Section of the Fine Arts Palace at the Panama-Pacific Exposition

## GIFTS FROM FRENCH ARTISTS.

Mrs. John Gardiner Coolidge, wife of the special agent of the American Embassy in Paris, returned Tuesday on the Rochambeau bringing a number of pictures sent by French artists for presentation to the people of the United States through President Wilson.

## NOT UNTIL THE WAR IS OVER.

Director John W. Beatty of the Carnegie Institute announces that there will be no more international art exhibitions there until the war is over. The difficulties of collection, dangers of transportation and impossibility of obtaining insurance he gives as causes.

## SPENCER TRASK MEMORIAL.

There was unveiled on June 26, in Casmo Park at Saratoga, the bronze statue by Daniel C. French of "The Spirit of Life," which completes the memorial to Spencer Trask, the first chairman of the State Reservation Commission.

## BUYS THE BRANGWYNS.

S. G. Gump & Co., of San Francisco, are said to have bought for \$60,000 the Brangwyn Exposition murals for which the artist was paid \$25,000.

## AN UNUSUAL GUIDO RENI.

Professor Dr. Frederico Hermanin, Director of the National Gallery of Ancient Art, at Rome, wrote under the date of May 29, 1911, regarding the Magdalene by Guido Reni, reproduced in this issue, and now at the Pan-Pacific Exposition.

"In accordance with your wish, I have examined your picture representing a Mary Magdalene, in full figure, sitting in front of a mountain cavern, and contemplating the crucifix.

"The picture which measures m. 1.60 x 1.36 (5 ft. 3 in. x 4 ft. 5 in.) is, in my opinion, the work of Guido Reni, the Bolognese painter. I think that this picture should be ascribed to the master's later period when his stroke had become more punctilious, and he was very fond of drawing such figures."

## COMSTOCK NOT TO GO.

It was stated on June 12 that Anthony Comstock was, on June 30, to cease after over 40 years to be a Post Office inspector. On July 9, however, Chief Inspector Carter Keene of the Post Office Department announced that Mr. Comstock was not to lose his position.

## ART AT THE EXPOSITION.

San Francisco, July 12, 1915.

Any attempt to give even a general idea of the display of the Fine Arts at a World Exposition such as that now in progress at San Francisco must necessarily fail in many particulars. The very number and variety of exhibits—the varying schools and periods, and the impossibility, unless one has months of time of studying the individual exhibits, makes only a general estimate or review at all possible for the writer whose time is limited, and even this review or estimate must be, of course, a personal one, and one that may differ widely from those of other writers equally or better equipped from long years of art study, experience and also study of preceding international expositions—to give a just and intelligent opinion.

First let it be said, from my memory of the Fine Arts Departments of all the International and American National expositions since the Centennial in 1876 at Phila.—that the Panama Pacific Exposition, surpasses all its predecessors—save possibly that at Chicago in 1893, with which it can hardly be compared for various reasons—in the general impressiveness and beauty of its architecture, its delightful color scheme, its electrical effects, especially in the "Tower of Jewels," and, above all, in its superb location on the shores of one of the most beautiful harbors in the world, with lofty mountains across the waters of this harbor or bay, as a background. The comparatively small exposition at San Diego, which can hardly be called international, is a gem of architecture and has a most remarkable setting of flowers and foliage. It is a perfect reproduction of the architecture of old Spain. No one who visits San Francisco Fair should fail to also visit San Diego and its Fair, and apart from expositions—Santa Barbara, which to Americans of the East, South and even the Middle West, in climate and scenery, and to Europeans and to those Americans who know well the Italian and French Riviera, is the heaven of the Pacific Coast.

The defect of the San Francisco Fair is the cold climate and the damp fogs which make the open-air restaurant and other life of preceding expositions impossible, as a rule, and the lack of material comforts on the Fair Grounds—a paucity of seats, poor transportation facilities in the grounds, and an almost entire lack of even eating booths, cigar stands, etc., for the people—only the well-to-do being able to meet the prices of the too few restaurants in the State buildings.

## The Fine Arts Palace.

The Fine Arts Palace is one of the most beautiful structures imaginable—perhaps the most beautiful of its kind that any great exposition has ever seen, and certainly the most novel in architecture and color—a great crescent of Corinthian pillars facing on a lagoon with the galleries, which occupy a low one-story building, also a crescent in shape, behind these pillars from which they are separated by a walk. These contain the paintings and drawings, a few sculptures, the medals, miniatures, photographic reproductions, prints, etchings and lithographs by United States artists—and the so-called International—the Szepmuveszeti Museum, Argentine, Chinese, Japanese, French, Italian, Dutch, Cuban, Portuguese Swedish and Philippine and Uruguayan sections. The great war, which broke out after the preparations for the building up of the Fine Arts Department were well under way, naturally, and most unfortunately, prevented the display of sculpture and pictures, etc., from most of the leading nations and made those from France and Italy, and even Holland, not thoroughly representative, nor large in number. The exhibit from Hungary and some other countries, which is to be placed in an annex, is not ready at this date, and, in fact, owing to the delays caused by the war, the entire Fine Arts exhibit was much delayed in opening. As a result of these conditions, the United States exhibits occupy over two-thirds of the 120 galleries, of small or larger rooms in the Fine Arts Palace. Japan comes next, with 10 rooms, France has 7, Italy 4, Sweden 8, China 3, Portugal 3, and Holland 4, while Uruguay, Cuba, the Philippines and the Argentine have one room each.

## America's Disproportionate Space.

This disproportionate space given to the United States has both its advantages and disadvantages. It has made possible the largest showing of the art output of the country ever made at an international ex-

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position, but also and perhaps naturally, brought a flood of exhibits which, although there was much space to be filled, was so large and weighty in volume as to overwhelm even the large space where it could be displayed with best advantage and to sweep away some standards of judgment, that, with a smaller influx might have remained firmer, to the bettering of the general quality of the display.

#### Director's Difficult Position.

There has probably never been an exhibition Fine Arts Director who has not become either early or later in his term of office a sort of "Aunt Sally" for the artists of the world and especially of his own land, to shy bricks at, and Mr. Trask has been, is and will be no exception to this rule. In his sphere he has been probably the most abused Art Director who ever turned down a canvas or sculpture or admitted those of his warmest friends to displays, in the history of the country. The Fine Arts Department has been termed a "one boy" affair, a "rotten failure," and "absurd display," a "blot on the Exposition" etc., etc., but to the present writer, who has had some experience of art exposition directing himself, and who was prepared when he arrived at San Francisco to be greatly disappointed, it seems only fair and just, after a careful week's study of the Fine Arts exhibit to say that not only has Mr. Trask done well, on the whole, under very adverse conditions, but probably about as well as anybody else could have done in such a position. That he has made mistakes there is no questioning, that some of the lighting is very faulty, as also some of the hanging, is also evident, that the pictures are too crowded in the U. S. Section (in several rooms at least), that it is difficult to see why some of the special rooms were given to certain painters and not given to others who are their superiors in general estimation, that there are some distinctly bad pictures and sculptures shown, that the catalog furnished thus far is in too small type and badly arranged, that the early Americans are not strongly represented and that the early English school has so few examples that it had been better omitted, etc., etc.—all these defects, while they exist, do not outweigh the general interest, importance and educational value of the American exhibit at least. A fair majority of the most representative and perhaps the best pictures, etchings, prints, etc., produced in the United States and which have received exhibition honors or admission are shown and there is a very excellent and beautiful display in the grounds and on the buildings, of sculpture. In fact the American sculptors in this exposition, as always, have found an opportunity to impress their work and ability upon the public, which they do not have in the routine exhibitions of the year, for good and especially great sculpture, of course, demands the setting of beautiful buildings and well laid out grounds. Of the sculpture more next month.

#### French Exhibit Disappointing.

The pictures sent by the French Government, which include a few works by Belgian

artists, the latter with some of the French, in the beautiful French Pavilion—are disappointing in general and are not widely representative. Those in the Pavilion represent the art of twenty-five years to fifty years ago and include some well-known works by Detaille, De Neuville, Bonnat, Carolus Duran, Meissonier, Rosa Bonheur, and their contemporaries. There are only a scant two hundred pictures in the French section of the Fine Arts Palace, some eighty prints, etchings and lithographs, and some seventy sculptures—the last including two or three Rodins, and a charming little exhibition of Riviere's works, the last again in the Pavilion. The French pictures cover a wide range from Adan, Aman-eau, Andre and Bail to Abel Truchet, Jean Veber and Willette, but there are few which call for special mention. These include two Bernards, examples of Cayrou, Collin, Dauchez, Dechenaud, Doumergue, Faivre, Flameng, La Touche, Matisse, Maufra, Mesnard, Mercie, Monet, Pascau, Pointelin, Simon and Truchet. With the single exception of the Matisse there is not an example of the French extremists.

#### Italy and Holland.

Italy's representation in the Fine Arts Palace consists of 116 canvases and 40 sculptures. Like the French exhibit it is not very representative, it contains some good works, notably by Bazzaro, Belloni, Coromaldi, Ciardi, Gola, Innocenti, Mancini, Nomellini, Sartorelli, Tito and Zanetti among the paintings, and some good sculptures by Bazzaro, Bellotto, Del Santo and Romanelli.

The art of Holland is represented by 115 oils, 11 sculptures and 57 prints, etchings, etc. This is a small showing, but a good one, although the names of several of the well-known modern Dutchmen are missing. Those best represented in pictures are Bastert, the late V. J. Blommers, Breman, Duyl-Schwartz, Gerders, Gorter, Hyner, Kramer, Willy Martens, Mastenbroek, Evart Pieters, Roelofs, Schulman, Willy Sluyter, Vredenburg, Weyns and Wysmuller.

#### Portugal, Cuba and Uruguay.

Little Portugal makes a brave showing with 130 oils, and a number of engravings. The art of Portugal is one unfamiliar to Americans, being very high colored and loose in construction, but some canvases stand out, notably those by Columbano, the portraits of Cordoso, the genres of Malhoa and of Sousa Lopez and especially the fine, strong out-doors with figures, of Veloso Salgado.

The art of the Philippines, Cuba and of Uruguay, the former country showing 36 oils, the second 30 and the last 69, is naturally a reflection of modern Spanish art. It is interesting to note that the Philippines have produced two strong dramatic figure painters in Felix Hidalgo and Rivera y Mir. Domingo Puig, of Uruguay is a strong portraitist. The Cubans, Moenocal, Melaro and Romanach are all strong painters.

#### Swedish Exhibit Only Fair.

Sweden disappoints in her showing of 254 oils, 57 sculptures and some 135 black and whites, especially after the fairly representative display that her artists made here three years ago. There is an abundance of, what seems to American eyes, crudely colored sombre and depressing landscapes and weird figure works, but the exhibits is redeemed to art lovers by the tenderness of Alfred Borgstrom, the truth and strength of Anna Boberg, the sentiment and poetry of Otto Hesselboon, the admirable figure and landscape work of Carl Larsson, the four splendid virile studies of wild fowls by Liljefor, and the works of Anna Vrangell.

#### China and Japan.

China and Japan are the only remaining foreign countries which make exhibits in the Fine Arts Palace. The Chinese work is made up of reproductions of early period porcelains, works in wood bamboo and lacquer, precious stones and marbles, carved and painted ivory and shells, embroideries and paintings on silk and some 90 paintings and drawings by modern men, imitating with great success the early and famous artists' work. To the lover of early Chinese are the collection is not important or impressive. Japan makes a better showing with some 40 modern oils and water colors, 25 modern sculptures, some good modern lacquers, potteries, porcelains and Cloisonnes and some wonderful embroidered screens, including one of the open ocean and another of a lion and lioness. There is also a fairly good little display of early Japanese paintings which is well selected on the whole.

#### The American Pictures.

As I said in the beginning of my general review, it is impossible to attempt to describe in any detail the exhibit of American oils, watercolors, paintings and drawings, etchings, lithographs, etc. in the U.

S. Section of the Fine Arts Palace. The paintings and drawings alone number 2,774, the prints, etchings, etc. 2,232 and the photographic reproductions of sculpture, 99 and of mural paintings 95. The medals number 242, while in the so-called international section there are among the 807 exhibits a number of works by the early and later American painters and sculptors, together with those by artists of other countries. Among the large number of exhibits in the paintings and drawings there are a number of miniatures. The sculptures in the Fine Arts Department number 594.

The best of the individual rooms or galleries are those given to the late William Keith, the California painter, whose work is justly increasing in fame, E. W. Redfield, Gari Melchers, Frank Duveneck, William M. Chase, Childe Hassam, the late J. H. Twachtman and the California painters, Albert Matthews and Francis McComas. The Duveneck and Chase rooms are especially good and am told have been rearranged by these artists themselves only recently. The Sargent room, a small one, is a great disappointment. It contains only 11 of his works, with the exception of his well known and strong bust portraits of the late John Hay and Henry James and the famous full length standing presentment of Mme. Gautrin, for the most part early works, and not thoroughly representative. The Whistler room is also a disappointment, although that given to his etchings and lithographs, some 42 in number, makes up for the small number, only 25, of his oils and pastels shown in the small room. Mr. Freer has loaned 16 of these—those given by him to the National Gallery at Washington and these with a few of his portraits, with the exception of the "Study in Rose and Brown" and the well-known "Mrs. Huth," not of supreme importance.

It was a pity that Gari Melchers felt it necessary to include his stiff double portrait of himself and the late Hugo Reisinger in his otherwise good room, and one could dispense with some of Childe Hassam's landscapes—those with his stiff and woody nudes.

#### The Woman's Room.

The Robert Henri band have a room to themselves with Henri, Glackens and Luks to the fore. Cecilia Beaux has a good panel, but in the so-called "Woman's Room" there are far too many well-known names missing from the catalog, while Clara McChesney's good pictures have been "skied"—and she a California artist! It is difficult to understand why with five good examples of Ellen Emmet Rand, her stronger sister and painter, Lydia Field Emmet, should not be represented. But these are some of the queries of the exhibition. Another is why the two theatrical and huge full length portraits of Edith Wynne Matheson and Mrs. John Hays Hammond, by Eric Pape should have been given such prominent places, for without disrespect to Mr. Pape's art—admitted at all.

It seems to the writer that that it would have been far better to have omitted the attempt to make a representative showing of the early American painters if it could not have been made larger and stronger, although this little display contains two fair, out of six, examples of Gilbert Stuart, one charming Sully, of two examples, a fine Jarvis and Inman and several unusual examples of the late S. F. B. Morse. The one Copley shown, that of Elizabeth Willing Powell is seriously questioned.

Of the very few early English and Italian pictures shown in the international section, the best are an unusually fine Magdalene, full length seated by Guido Reni and loaned through Dr. Thos. H. Winslow, of Oakland, Cal., the large Tiepolo owned by Mr. Martin A. Ryerson of Chicago, and imported by the Kleinberger Gallery, the two well-known full length Romneys of (Mr. and Mrs. Jeremiah Milles), owned by Mr. Henry E. Huntington, the famous Hoppner "Marchioness Wellesley and Children," the equally well-known Beechey "Children with Dog," the fine Goya bust portrait of "Don Luis Mora," loaned by the Hackley Gallery, a strong bust portrait by Raeburn of John Wanhope, loaned by Mr. Albert Rosenthal of Philadelphia, Allan Ramsay's full length portrait "Hon. Mary Scott" from the Ralston Galleries, N. Y., and the well known ¾ length standing portrait of Lady Kintoul by Lawrence.

I will hope to discuss the American pictures more in detail, as also the sculptures on the grounds, in the August issue of the ART NEWS.

James B. Townsend.

#### NOTES HERE AND THERE.

The home of the late Mrs. Susan A. Currier, widow of former Governor Moody A. Currier at Manchester, N. H., is to be converted, according to her husband's wishes, into a public art museum. Mrs. Currier, who recently died at the age of 87, was a liberal patron of art and left some \$100,000 for the museum.

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## "Who's Who in American Art"

A series of sketches appearing monthly in Arts & Decoration

These papers are not criticisms but are intimate personal accounts of the better known figures in American Art. Some of those already included are George Luks, John W. Alexander, Arthur B. Davies, Alfred Stieglitz and Edward N. Robinson. The next issue will include Wm. M. Chase.

Besides these papers the magazine contains complete reviews of all the current exhibitions, many articles of vital interest to art lovers and profuse illustrations. During the year there are also many color plates of some of the lesser known Old Masters. Arts & Decoration may be secured at any first class newsstand or will be mailed by the publisher on receipt of 25 cents in stamps. Better still, take advantage of our special offer to new subscribers and send a dollar bill for the next six months.

## Arts & Decoration

434 Lafayette Street New York

Wentworth Manor at Montclair, N. J., designed and erected by George Inness, was recently bought by a resident, Mr. Thomas S. Gladding. The title guarantee of the property, which has more than 3,000 feet of water front, is fixed at \$200,000. Mr. Roswell Smith came into possession of the property after Inness' death and he subsequently sold it to his son-in-law and daughter, Mr. and Mrs. George Inness, Jr. In 1900 the estate passed into the hands of Mr. William T. Evans, who, up to recently, resided there.

A replica of J. G. A. Ward's statue of Beecher in front of Borough Hall, Brooklyn, was dedicated on Amherst College Campus, June 14.

To succeed Daniel C. French, resigned, President Wilson recently appointed Herbert Adams president of the Federal Fine Arts Commission, which has done so much to improve the artistic character of the public monuments and buildings at the capital and elsewhere.

The Summer loan exhibition at the Rochester Memorial Gallery contains many notable American and foreign works including "Turner's Rockets and Blue Lights," owned by Mr. George Eastman and Bogueureau, "The Temptation of Marguerite."

Karl Bitters' bronze statue of former president Andrew J. White presented to Cornell University by Mr. Henry Rubens Ickleheimer, of the class of '88, was unveiled at the commencement on June 16 by the present president, Jacob G. Schurman.

The \$2,000,000 Widener Memorial Library built in fulfillment of the wish of Harry Harry Elkins Widener, by his mother, Eleanor Elkins Widener, was presented to Harvard at the commencement on June 24. A portrait of Mr. Widener was unveiled in the room of the Widener collection of 3,000 volumes of English literature. Mr. Daniel B. Fearing of Newport has given the University his remarkable collection of works on angling.

The World's Columbian Exposition held in Chicago 22 years ago, expired officially June 16, when the surviving members of the Board of Directors, turned over to the Art Institute all the funds in the treasury, \$47,000, to be used to erect on the site, occupied during the Fair, by the Administration Building, a bronze statue of "The Republic."



## NEW MUSEUM DEPARTMENT.

At the June press view at the Metropolitan Museum it was announced that the trustees had decided to open in September a Department of the Art of the Far East and that the curator would be Mr. S. C. Bosch Rectz, a Hollander, who, but for the war, would have been put in charge of the Grandier collection at the Louvre. The new department will include the Arts of China, Japan, Korea and Thibet. Mr. Reitz was educated as a painter in Munich and Paris, but became interested in Eastern Art and has since devoted himself to its study. A feature of the press view was the opening of the Cadwalader Room furnished from the bequest of that gentleman and notable for its XVIII century Chippendale furniture and with old Chinese wall paper obtained from his money bequest from an English house. Among a number of objects in the Recent Accessions Room were a Malbone miniature and three drawings by Maurice Sterne.

At the press view on July 3 a most interesting display was made in a special gallery of the color prints left by the late Samuel Isham. The bulletin contains a long article by assistant curator, H. E. Winlock on "The Egyptian Expedition" of the museum and the announcement was made that Mr. Charles W. Gould had been elected a trustee in June. Three recently acquired American paintings are Cecelia Beaux's "Ernesta," H. G. Dearth's "Cornelia," in part payment for which was given back his "Boulogne Harbor" and Douglas Volk's portrait of Felix Adler, now in the collection loaned to the Municipal Gallery. The two first mentioned works were shown in the Recent Accessions Room with Butinone's "St. John and St. Lawrence," bought at the Blakeslee sale. A loan exhibition of American works from the museum opened Tuesday at the Bronx Museum, in the Lorillard Mansion.

## YOUNG PAINTERS COMPETITION.

The second competition of the Friends of Young Artists, that for painters, was held at the studio of Mrs. Harry Payne Whitney, 8 W. 8th., the exhibition opening June 21 and continuing to July 21. One hundred and eighty-two young painters entered works on the subject "Labor," suggested by the late John W. Alexander. The jury, headed by Henry Mosler, made the following awards on June 23: First prize, \$200, given by Mr. E. M. Gattle to R. A. Ketcham of Indianapolis; second prize, \$150, to Elizabeth Eyre; third prize, \$100, given by Commodore J. Stuart Blackton, to Eugene Higgins. Ten other prizes of \$25 each given by Mrs. Whitney, were awarded the winner of one, Miss Tony Nell selling her picture to Mrs. Whitney for \$200.

Others who won these prizes were M. Anderson, Louis Bouche, Edith Barry, G. E. Hartwell, Teresa Bernstein, C. R. Moser, John Parker, A. Brakken and Carlo Ciampaglia. The youngest competitor was a school girl of thirteen and the oldest a man of sixty who claimed the right to compete as he had only studied art for a year.

The next competition will be for young architects and Thomas Hastings will chose the theme which will be announced on July 31. The contestants will have four weeks in which to complete their work and the exhibition will open Sept. 15 in Mrs. Whitney's studio and last a month. There will be a jury of 25 architects with Mr. Hastings as chairman. The prizes will be as before.

Mr. Otto H. Kahn, having given \$1,000 to the Society, has been followed by the artist, John Henning Fry, who has given the same amount.

## French Art Museum Show.

The new quarters of the museum of the French Institute of the United States in the Scribner Building, 599 Fifth Ave., were inaugurated on June 15 by a special display sent from France by La Société Nouvelle of 23 oils and 38 miniatures. The modernness of the show is emphasized by Henry Gervex's striking work, "At the Railroad Station—War of 1815. Joseph Bail sends one of his masterly genres, in the old Dutch vein with two comères in "Conversation" at the doorway of a kitchen. By Henri Morisset there is another version of "The Conversation," a mother talking to a child seated on the floor. Gaston Latouche, always interesting with his Louis XV atmosphere presents a view of the fountains at Versailles and "After the Duel," another park scene with ladies of the court courtesying to the victor, whose victim lies at hand. An up-to-date beauty caresses "The Lion in Love" of A. de la Gandara; The "Night Effect" of Henry Sindaner is a moonlight and J. P. Mesle shows "The Moonrise" over a country home. J. P. Raffaelli shows some old buildings by the waterside at Quimperle. Others represented are: Rene Menard, Paul Chabas, Henri Martin, J. R. Meunier, George Picard and P. Cottet. The display of miniatures is interesting and chiefly by women.

## American Art at Knoedler's.

Thirty-four oils by American artists from the Summer show at Knoedler & Co.'s, 556 Fifth Ave. Especially to be noted are John S. Sargent's brilliant "Trout Stream" and Robert Henri's ruddy-faced "Bridget in Her White Dress." There is a superb W. M. Chase "Japanese Book" and an interesting George Fuller "Before the Shrine." J. Alden Weir has an important work in ivory tones showing "The Two Sisters" and T. W. Dewing has a woman dressed in "Rose and Black." Among others represented are G. E. Brown, G. de F. Brush, C. M. Dewey, Walter McEwen, George Hitchcock, F. S. Church, W. L. Metcalf, F. K. M. Rehn, E. A. Bell, Leonard Ochtman, J. F. Murphy, Childe Hassam, Douglas Volk, L. Aston Knight, H. W. Ranger, D. W. Tryon, George Inness and R. W. Van Boskerck.

and very striking drawings. There are works by George Inness, D. W. Tryon, J. A. Weir and Childe Hassam, and examples as well of Van Deering Perrine, D. Putnam Brinley, A. W. Dow, Gari Melchers, George Hart, Elmer McRae and C. Bertram Hartman.

## At the Arlington Galleries.

Notable among the attractive-Summer display of American pictures at the Arlington Galleries, 274 Madison Ave., is a large and fine T. D. Millet, showing a pretty convalescent in an English cottage looking up as her grandfather enters the door. There is an important F. K. M. Rehn, a spirited handling of sea and sky and a most interesting early landscape watercolor done many years ago by E. A. Abbey for the "Art Amateur."



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## For a Country Home.

Notable among the old masters at the Ehrich Galleries, 707 Fifth Ave., suitable for a country home, is a view in olden time of an imposing mansion on a hunting morning, by Zuccarelli. A large Salvatore Rosa has a ruin on a small eminence as a central feature. J. Belius pictures some dead game and a skillfully handled flower piece is by Rachel Ruish. The "Glover Family" is an attractive family group of four by John Glover. A landscape with figures represents Gonzalez Cocques. By Longhi, there are several family scenes. "The Blind Beggar and Pretty Bessie," is an attractive John Opie.

## Americans at Montross's.

In the Montross Galleries, 550 Fifth Ave., is hung a collection of American paintings of both the more and less advanced schools. There is a large and decorative "Summer" by M. B. Prendergast and some curious colored carvings by Charles E. Prendergast. Maurice Herne has some of his odd but well characterized East Indian subjects and W. J. Glackens' clever but not beautiful oils

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and "Diana," \$1,500; Vibert, "Hanging of the Crane," \$1,000; Clay's "Marine," \$2,000; Corot, "Landscape," \$3,500; Rosa Bonheur, "Monarch of the Glen," \$3,000; Rousseau "Autumn Afternoon," \$3,500; Alma-Tadema, "Roman Feast," \$1,000; Daubigny, "Evening," \$1,500; Dupre, "Landscape," \$1,200, and Cabanel family portraits, \$1,000.

Among the paintings left by Mrs. Minnie Hackett Trowbridge, of whose estate her uncle, the actor, James K. Hackett, is residuary legatee, are with their appraised valuations: Shreyer's "Arabian Cavalry," \$3,500; Bouguereau, "Mother and Child," \$1,200; Knight "Girl in Garden," \$1,800, and "Returning Home," \$1,750; Verboeckhoven "Goats in the Barn," \$1,500; Coomans' "Vintage Festival," \$1,200; Bouchard, "Pets in the Stable," \$1,350; Hernandez, "Antique Dance," \$1,000; Lesrel, "Game of Cards," \$1,000, and Robie "Flowers," \$5,000.

Among the pictures appraised in the estate of the Mrs. Emily A. Van Beuren Reynolds, who died last year, with their valuations are: Thaulow, "Waterfall," \$2,500; Gérôme, "Prayer," \$2,000, and "Frederick the Great," \$2,500; Schreyer "Arab Horsemen," \$5,000; Henner, "Magdalen," \$2,000; J. F. Murphy, "October," \$3,000; Bail "Knitting," \$750, and Kronberger, "Law Proceedings," \$750.

## WILLS OF THE ART WORLD.

John W. Alexander, president of the Academy of Design, left his estate, it is understood, over \$100,000 to his widow, Mrs. Elizabeth A. Alexander, for life the principal on her death going to their son, Prof. James W. Alexander, 2nd, of Princeton. Mrs. Alexander and her son are the executors.

The will of Charles F. Fowles made on Apr. 30, the day before he sailed with his wife on the Lusitania, with which both were lost, left the bulk of his property to her. The estate, which includes Fairmile Court, at Cobham, Surrey, England, valued at \$41,000, left to his wife will, with the exception of bequests of \$5,000 each to his mother four sisters and two brothers, and his widow's sister, go to his daughters, Mrs. Gertrude F. Browne, Mrs. Gladys May Baylies and Mrs. Dorothy E. Smith. The executors named were Mrs. Fowles and Mr. Fowles' partner, Mr. Stevenson Scott.

Eliot Gregory's will filed June 21 leaves a personal estate of over \$10,000 to two nephews and a bequest of \$1,000 to a friend, Mrs. Nellie Turner, Huntington Walcott Jackson, who is executor receives shares valued at \$4,000 and Eliot Gregory Jackson the residue valued at \$8,000. The will also forgives all money lent friends.

The will of Karl Bitter was admitted to probate on July 9 by Surrogate Cohalan. He left his property valued at about \$15,000 to his widow and three children. The petition of Karl Bitter, claiming to be a natural son, to intervene and file objections was not granted.

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## AMERICAN ART NEWS.

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## SPECIAL ANNOUNCEMENT.

## Summer Issues.

The "American Art News" will, as usual, during the Summer, be published MONTHLY, until Saturday, October 2nd, when the weekly issues will be resumed.

Following this MONTHLY July issue, the remaining regular Summer MONTHLY issues will be published on Saturdays, August 14 and September 18.

## THE JULY BURLINGTON.

In the Burlington Magazine for July, an "Adoration of the Magi" by Battista Dossi, is described by Sir Claude Phillips and a reproduction used as a frontispiece. Ananda Coomaraswamy writes of the "Gods of Mahayana Buddhism," illustrating her text with photographic reproductions, and some "Fragments of the Autobiography of Thomas Gosse" are presented with an introduction by his grandson, Edmund Gosse, C. B. Lionel Cust and F. Jos van den Branden continue their series of "Notes on Pictures in the Royal Collections" with a description of a painting of a picture gallery by Gonzalez Cocques. The second and concluding article is presented on "The Exhibition of Chinese Art at the Burlington Fine Arts Club." The June number has for a frontispiece, "A Family Group," ascribed to Michael Swerts by the writer of the article, Robert C. Witt and to Vermeer of Delft at the National Gallery. The article on "Reconstructions," deals with this picture which now appears for the first time as a whole in the gallery. The Burlington may be had of the American agent, Mr. James B. Townsend at 15 E. 40 St.

## GRAVE MENACE TO ART.

It is gratifying to learn that something is being done to secure the repeal or modification of the Cummins amendment to the Interstate Commerce Act, which became a law on June 2, and injures not alone artists and art dealers, but the art museums of the whole country. It more than doubles the expense of shipping pictures by providing that shippers, under penalty of fine or imprisonment shall declare full value on all shipments, practically enforcing added insurance. A box of pictures weighing 250 pounds and valued at \$20,000, would cost without valuation on the box for a certain distance, \$10 for freight and \$30 for insurance placed through the insurance companies. With the new ruling making the express company the insurers, the cost would be \$80. The object of the government should be to foster art and not hamper it, and the Federation of Arts, institutions and firms or individuals, who have protested should make concerted endeavor to relieve this unfortunate situation, which causes annoyance as well as hardship, especially affecting the travelling exhibitions which have done so much for localities distant from the main art centers.

## OBITUARY.

## Hendrick Willem Mesdag.

The death was announced on July 12 as having just occurred at the Hague at the age of 84, of Hendrik Willem Mesdag, the famous Dutch marine painter, who had long been in failing health. His pictures of Holland fishing boats, on and off shore, figure in galleries and private collections of modern works the world over. Mesdag, who it seems now strange, on account of the wide diversity of the subject and style, was a pupil of Alma-Tadema and born in Groningen. He won a medal at the Paris Salon in 1870. At the Universal Exposition of 1878 he took a third class medal, at that of 1889 a gold medal and the Legion of Honor and at the international display of 1900 another gold medal. At Philadelphia in 1876 where he exhibited "Evening on the Beach," he won also a medal. He sent to the London Royal Academy in 1871 "A Fleet of Fishing Boats at Scheveningen" and in 1872 "A Fishing Smack." At Paris in 1876 he had two canvases, "The Departure and Return of a Life Boat at Scheveningen" in 1877, "Summer Evening" and "Twilight" and in 1878 "Ready to Weigh Anchor, Scheveningen" and "The Scheldt—Morning."

## Stephen G. Ferris.

Stephen G. Ferris, the well-known portrait painter and etcher, died in Philadelphia on July 9 in his 81st year. He was born in Plattsburg, N. Y., and married Elizabeth A. Moran, a sister of the painters Thomas, Edward and Peter Moran. He studied at the Pa. Academy and under Schuettele and Waugh, learning etching from the elder Sartain. He exhibited in London and Paris, as well as in the United States and received in Rome, the Castellane prize for the best portrait of that artist who became his friend. Mr. Ferris painted and etched a great many portraits and for 26 years was one of the instructors in the School of Design. He was one of the founders of the Phila. Sketch Club and the Phila. Society of Etchers and a member of the Artists Fund Society.

## Paul Nelson.

Paul Nelson, a French architect, who spent some five years in this country, his brothers August and Robert, both living in New York, was killed recently at the front at the age of thirty-eight. He closed his business in Paris at the outbreak of the war and was wounded soon after. He was a graduate of the Ecole des Beaux Arts and had worked in this city in the offices of Carrere and Hastings and Whitney and Warren as well as in Chicago.

## C. D. Mason.

C. D. Mason, sculptor, died at Mineola, L. I., June 17th at the age of 85. He was born in France and came to this country at the age of thirty. He executed the figures of the Four Seasons for the monumental entrance to Greenwood Cemetery and worked also on the Soldiers and Sailors Monument. His first work here was done on the carvings of the Fifty-first St. Vanderbilt mansion and he also worked on Garden City Cathedral, Trinity Church and the expositions at Philadelphia and Chicago as well as on several big buildings in the West. He is survived by two daughters, two grandsons and a granddaughter.

## W. S. Parrott.

William Samuel Parrott, aged 71, died last month at the Golden homestead near Goldendale, Wash. He was born in Missouri but went to Oregon with his father in 1847 and then to Washington in 1859, his brother-in-law, John J. Golden, being the founder of Goldendale. Mr. Golden, who painted the landscapes of the Pacific Coast States opened a studio in Portland in 1867 and spent twenty years there. He painted a picture of the massacre at the lava beds during the Modoc war that attracted attention. A sister, Mrs. E. Parrott Pond and his brothers, Elgin and E. D. Parrott, are also artists.

## F. C. Dobbling.

Fred. C. Dobbling, aged 29, formerly of Cincinnati, was drowned in the Hudson River while operating his speedboat on July 10th. Mr. Dobbling had studied at the Beaux Arts in Paris and also in Germany, and at the time of his death was managing the art department of a large New York advertising concern.

## Otto Heinigke.

Otto Heinigke, the well known designer and manufacturer of stained glass died on July 1 at his home in Bay Ridge, in his 65th year. He was a member of the firm of Heinigke and Bowen of this city, and was born in the Borough of Brooklyn. He was a member of the Society of Mural Painters.

## Clarence Squires.

Mr. Clarence Squires, manager of the art department of Tiffany & Co., died July 7 at the Presbyterian Hospital. He was a bachelor and for more than 25 years had acted as pianist at the McAuley Water Street Mission, whose frequenters benefited greatly from his advice and assistance.

## Jessie Halliday Dana.

Jessie Halliday Dana, wife of Edmund Trowbridge Dana, grand nephew of Longfellow, whom she married by a jointly written ritual, committed suicide at Nantucket, Mass., on June 17. Mrs. Dana, who was the daughter of Henry Halladay of Harrow, Wales, had made some reputation as a portrait painter of English royalty.

## Hans Greven.

Mr. W. E. D. Stokes recently received word of the death in action of Dr. Hans Greven, one of the youngest and most advanced of German art critics who was a lieutenant. Dr. Greven, whose father is an intimate friend of Mr. Stokes, had paid several visits to this country. His father is the inventor of the photographic enlargement process for the detection of picture forgeries.

## Thomas Taylor.

Thomas Taylor, a retired painter and decorator, formerly teacher of painting at the Pratt Institute in Brooklyn, died in the middle of June at his home in that borough in his 61st year. He was born in Scotland and leaves a wife and five sons and five daughters.

## Douglas H. Thomas, Jr.

Douglas H. Thomas, an architect, son of Douglas H. Thomas, president of the Merchants National Bank of Baltimore, was found dead on June 11 under his automobile on a country road near that city. He was a member of the firm of Parker, Thomas and Rice of Boston and Baltimore.

## Robert J. Cellarius.

Robert J. Cellarius, a well-known expert on antique furniture, who was born in

Germany, died June 16 at the age of 66 at his home in Paterson, N. J.

## M. Du Bleve.

The death is announced, fighting with the Allies in France, of Mr. Du Bleve, head of the firm of Levesque & Co., of Paris and London. He leaves a widow and child.

## Salvador Viniestra.

Don Salvador Viniestra, the painter, sub-director of the Prado Museum, Madrid, died recently at the age of 52. He was a native of Andalusia, and his earlier studies were made at the Academy of Cadiz.

## Josef Höffler.

A notable loss has been sustained by German sculpture in the death, at the early age of 37, of Josef Höffler. His works were remarkable for their artistic expressiveness, and included animal figures carved in linden wood.

## Albert Weisgerber.

One of the most severe blows which German art has sustained, through the war, has been the death on the battlefield, south of Ypres, of Albert Weisgerber, the leader of the younger school of Munich artists, in whom great hope centered for German painting. He was only at the age of 37, and had studied at Munich under Stuck.

## Max Buri.

The well-known Swiss painter, Max Buri, died recently at the age of 47. He studied at Munich under Albert Keller and also in Paris, where he attended the Julien Academy. Buri painted well the peasantry among whom he lived. He also reproduced his native landscapes.

## Walter E. La Montague.

Walter E. La Montague, a Detroit artist, was almost instantly killed by an automobile on June 30. He was 76 years old and a Civil War veteran.

## Katherine N. Moore.

Miss Katherine Naomi Moore, a young painter, died at her home at Dobbs Ferry on Wednesday.

## J. B. Faint.

J. B. Faint of Oil City, Pa., committed suicide in his studio on June 22 on account of continued heart trouble.

## Lewis Drew

Lewis Drew, a painter, died early in June at the family Summer home at Saranac Lake at the age of 30. He was formerly of Grand Rapids, and leaves a mother, brother and sister.

## ABOUT THE DEALERS.

It was announced on June 12 that the body of Mr. Charles F. Fowles of Scott & Fowles, a Lusitania victim, had been recovered. He was buried beside his wife, also a victim, in Patney Cemetery.

Mr. C. S. Carstairs, of Knoedler & Co., sailed July 3 on the Philadelphia for Liverpool.

Mr. Daniel H. Farr of Philadelphia, sailed June 18 on the St. Paul for Liverpool.

Mr. and Mrs. Joseph Durand-Ruel sailed for France June 18 on the Rochambeau.

Mr. Carman H. Messmore, of Knoedler & Co., has leased from Mr. Clarence L. Smith, his estate at Scarsdale known as Wood Lea.

Mr. E. F. Bonaventure of 601 Fifth Ave., has gone with his family for the Summer to the Rangeley Lakes in Maine.

Mr. and Mrs. Roland Knoedler are at the Greenbrier, White Sulphur Springs, West Va., where they probably will spend the greater part of the Summer.

At Henry Reinhardt Gallery, 565 Fifth Ave., there are shown four spirited portraits by W. H. Funk. The subjects are the artist himself, Mrs. Stetson Hutchins of Washington, in a most attractive pose, Mr. Maurice Burke Roche and a little girl.

Mrs. I. Simmons, wife of a member of the firm of Lewis & Simmons of 581 Fifth Ave., who arrived July 11 with her four children on the St. Paul to remain with her husband until the close of the war, brought with her Lewis Charles Lewis, the son of her brother Lewis Lewis, her husband's partner. The young man told an interesting story which he had from his father of the capture in the steel wire nets of the English channel of the submarine which sank the Lusitania and the prisoning of her crew which news it is claimed was suppressed by the British Government for fear that the people would demand a public execution.



## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arlington Galleries, 274 Madison Ave.—Summer Exhibition of American Works.  
 Bruno's Garret, 58 S. Washington Sq.—German caricatures chiefly relating to militarism.  
 Daniel Gallery, 2 W. 47 St.—Works of American painters.  
 Ehrich Galleries, 707 Fifth Ave.—Paintings by Old Masters for a Country Home.  
 Folsom Galleries, 396 Fifth Ave.—Works by American artists.  
 Knoedler & Co., 556 Fifth Ave.—Summer Exhibition of American Oils.  
 Macbeth Galleries, 450 Fifth Ave.—Group of Oils by American Artists.  
 Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.  
 Montross Gallery, 550 Fifth Ave.—Works by American Artists.  
 Municipal Art Gallery, Irving Place at 16 St.—Metropolitan Museum Loan Collection, to Oct. 1.  
 Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.  
 National Arts Club, 119 E. 19 St.—Summer Show of Works by Artist Members, to Oct. 15.  
 N. Y. Public Library, Print Gallery (321)—"Making of a Line Engraving." On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.  
 Reinhardt Galleries, 565 Fifth Ave.—Summer Exhibition of American Paintings.  
 Mrs. Whitney's Studio, 8 W. 8 St.—Friends of Young Artist's Picture Competition Display.

## LONDON LETTER.

July 5, 1915.

The Gilbey and Sydney Sales have made a welcome interlude this month in the otherwise quiet condition of saleroom events. Satisfactory prices ruled in each case and bidding was brisk, the rooms being well attended by foreign buyers as well as by our own. The Portrait of Mme. Vigée le Brun by herself, which formed the principal "lot" of the Sydney collection on the first day of its dispersal had brought M. Jacques Seligman from Paris as well as several prospective purchasers from America. The price of 6,600 guineas at which the picture eventually fell to Mr. George A. Kessler of New York, represented the highest figure yet reached in England by a Le Brun, though at the Doucet Sale in Paris, still larger prices were attained. The amount paid by a member of the Townshend family for Gainsborough's portrait of Miss Marsham, was £3,600, and £540 secured the 66 Georgian and William IV silver meat and soup plates with the Townshend crest.

The highest price paid at Christie's on the first day of the sale of the Gilbey engravings was that of 400 guineas for a first published state of Green's mezzotint of the Ladies Waldegrave after Sir Joshua Reynolds, for which Messrs. Colnaghi and Obach successfully competed against Messrs. Agnew. The sum originally paid for the print by Sir Walter Gilbey is said to have been no more than £12.

Two exhibitions of special value are at present being held in London with a view to augmenting the funds of the Red Cross Society. One of these is the exhibition of old English plate at Messrs. Garrard's, the other is that of a private collection of Early British, Dutch and Flemish pictures on loan at Messrs. Agnew's. Many private collectors have contributed also to the silver display at Messrs. Garrard's, the King and Queen lending a number of specimens from the royal collections. If we except a very early spoon, believed by certain authorities to be of Anglo-Saxon origin, the earliest piece is the "Howard Grace Cup," bequeathed by Catherine of Aragon to the Howard family, a very beautiful specimen of silver-gilt work inlaid with ivory and precious stones. The Rothschild family lend several unusually fine examples of Tudor silver, while the Duke of Portland has sent the splendid Stuart Cup in which Charles I. received the Communion prior to his death. A similar interest attaches to the Charles I silver, lent by the Marquess of Crewe for it was from this that the Earl of Strafford was "served for the last time in May, 1641."

The pictures at Messrs. Agnew's are already familiar to those who frequent exhibitions of Old Masters, for they have been generously loaned on many occasions both in London and in Paris. The opportunity of viewing once more Rembrandt's "Portrait of his Father" (1631), and the powerful though less pleasing "Cook" of

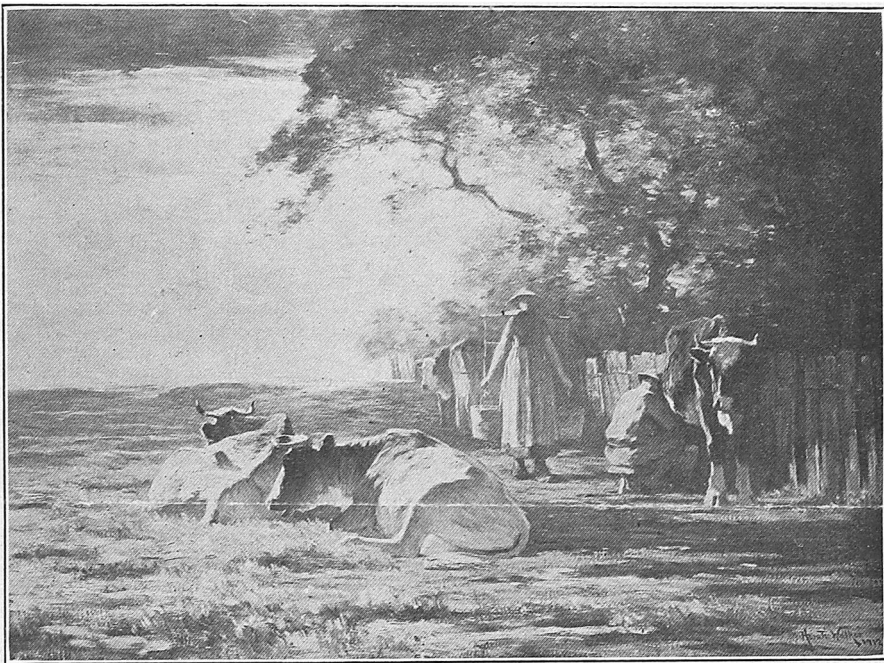
his later period is extremely welcome and admirers of Frans Hals will be glad to make the acquaintance of the "Boy Reading," which possesses certain qualities which are not often to be met with in the work of this master, and which makes up by its sweetness of expression for a partial weakness in modelling. The English school of portrait painting is represented by a number of Gainsboroughs, Romneys and Hoppners of somewhat unequal merit, and notable among them is the "Admiral Hawkins," ascribed to Gainsborough but concerning which there has already waged considerable controversy. Among the landscapes one finds an admirable Crome, "Cattle and River, Evening," and a Constable, "Harwick," which may be considered one of the finest among his early achievements.

The Professional Classes War Relief Fund is to benefit by the Whistler Exhibition at Messrs. Colnaghi and Obach's, 144 New Bond St. It is so long since we have been given a comprehensive exhibition of Whistler's work that the announcement came as one of good augury, but the anticipation proved unfortunately to be superior to the realization, for many drawings have been included which are by no means representative of the artist at his best. When it is remembered that Whistler himself viewed the idea of public exhibitions of his work with grave distrust, one cannot help feeling that the greatest care in choice should have prevailed. There are many drawings, such as "Vert et Gris,"

cent collection of works in bronze, wood, marble and plaster. In giving expression to a peculiarly interesting personality he displays forms which, with lines of the greatest simplicity, evinces clearly the most profound knowledge. Notable especially are the great caryatides, the figures of widowed women, a "Pieta" and an "Annunciation." L. G-S.

## WALTER AGNEW'S WILL.

The late Mr. Walter Agnew, aged 53, senior partner in the firm of Christie, Manson & Woods of London and third son of Sir William Agnew, left an estate of \$1,730,125. He left his wife, Mabel Agnew, the income of \$600,000 or from one-fourth thereof if she should marry again, the use of his collection of engravings after Morland, the portrait of his father, the portrait of his daughter by Mrs. Waller and subject thereto the amount is to be divided among all of his children, his collections and engravings to his son, Victor Charles, the portrait of his father to his son, Richard Leslie and the portrait of his daughter to the subject. He also gives \$150,000, his residence, household and domestic effects to his wife; \$25,000 to his son, Victor Charles; \$12,500 to his son, Richard Leslie; \$12,500 to his daughter, Phyllis Mary; ten shares in Bradbury, Agnew & Co. to each of his sons, \$500 each to his brother Philip and Sir Henry Paget-Cooke and the residue to all of his children, the share of a son to be double that of a daughter, the sums already settled on them to be taken into account.



MILKING TIME

Horatio Walker

\$10,000 Picture Sold by the Montross Gallery to the St. Louis City Art Museum

"Grey and Silver," "Sea and Sand," which are the happiest examples of certain Whistlerian moods, but these are shown among others which fail to betray the qualities by which this artist has achieved fame.

A decided sensation has been caused by the exhibition of the work of the Serbian sculptor, Ivan Mestrovick at the Victoria and Albert Museum. He shows a magnifi-

## EMINENT CRITIC ARRESTED AS SPY.

Some little time ago, Mr. Roger Fry, the well-known art critic and editor of the Burlington Magazine, left London for France to assist, in conjunction with the Quaker Society of Friends, in re-establishing in their homes the peasants whom war had temporarily ousted. Unfortunately for himself, Mr. Fry on one occasion journeyed beyond the limits allowed by his passport,

and no amount of explanation or persuasion on his part could succeed in convincing a zealous gendarme that he was any but an exceedingly suspicious person. Arrest and a sojourn in a cell resulted until Mr. Fry was enabled to establish his identity.

## PARIS LETTER.

Paris, July 5, 1915.

The painters of the war are many, the struggle to fill the place held after 1870 by De Neuville, Detaille and Grolleron among others being spirited. There is George Scott who lately created a sensation by his pictures of actual fighting, at the Invalides and later at Georges Petit's J. Simont who finds his subjects in hospitals and homes and Lucien Jonas, one of whose most striking canvases show a couple of old peasants offering prayers over an unknown grave on "Le Jour des Morts." The Salon of France in Arms continues to attract much attention and notably Henry Jacquier's portrait, painted at the front, of Gen. Joffre.

The City of Lyons has appropriated funds to establish in connection with the municipal library a collection embracing all the literature of the war including musical compositions, posters and post cards.

Harry B. Lachman of Chicago, is one of the few who have permission of the French Minister of War to paint among the ruins of French and Belgian towns. Charles Hoffbauer was recently made official artist of the Fifth Army Corps.

A number of the Independent Salon members have opened an exhibition at the Druet Galleries for the benefit of the families of their comrades suffering from the war.

The Government has authorized a lottery in connection with the exhibition, to which many of the modernists have contributed works, including Monet, Renoir, Rodin, Guillaumin and Matisse.

## BERLIN'S WAR ART SHOW.

War subjects were so popular at the Berlin exhibition now open that hardly a war portrait or view of a battleship, but had been sold before the opening. There are some 425 exhibitors represented by between 500 and 600 works. Martin Brandenburg shows a weird conception of "war" in which lurid devils with flaming eyes fly about. There are two representations, each of the late warships Bluecher and Emden, the former fighting her best and the latter sinking a British merchantman. Max Rabes makes a fine impression with "Divine Service in the ruined church of Lyck, Oct. 18, 1914." The exhibition remains open this month and part of next. From the field comes word that Field Marshal Von Hindenberg is having his bust done by Prof. Stanislaus Cauer for Königsberg, but which is to be first shown in Berlin, while Ernst Kagebein Berlin Steglitz has finished a granite bust of him for the newly named Hindenberg Platz in Chorzele in Russian Poland.

## GALLATIN DONATES ETCHINGS.

Mr. Albert Eugene Gallatin has given 14 etchings, including works by Rembrandt, Durer and Whistler, to the Morris K. Jesup Memorial Library in Bar Harbor. He has also presented various books on prints and etchings and a special room has been given the collection. There is also a display of Japanese prints and a collection of prints loaned by the Boston Museum opened Thursday.

## CRAFTSMAN AFFAIRS.

Judge A. N. Hand on June 14 confirmed a composition with creditors at 33 1-3 cents on the dollar of Gustave Stickley, the Craftsman, Inc., furniture of 6 E. 39 St.

## THE ART SHIPPING LAW.

Through Frederick B. Thomason, insurance broker, acting for the Macbeth Galleries, 450 Fifth Ave., the U. S. Lloyds have interested themselves in the new and oppressive amendment to the Interstate Commerce Law and have employed the law firm of Barry, Wainwright, Thacher and Symmers to investigate the legal aspects of the question.

## SOLD TO WESTERN MUSEUMS.

Two important examples of the work of Charles W. Hawthorne have just found their way into Museum collections through the Macbeth Gallery. The City Museum, St. Louis, has acquired the "Adoration," exhibited in New York last season, and the Detroit Museum now owns "Refining Oil," which was chosen by the late Mr. Hugo Reisinger to represent Mr. Hawthorne in the Shepherd's Bush Exhibition in London last year.

## IN A NUTSHELL.

Augustus G. Heaton has issued from his studio in Carnegie Hall the second number of a bright little quarterly publication known as "The Nutshell," in which may be found some correspondence of timely interest and several verses of merit.

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**BOSTON.**

Boston, though socially empty, has had several unusual productions in art to keep it mentally alive during the last month.

(Mrs.) Marion Powers Kirkpatrick's decoration for the Hotel Vancouver was most unexpected. Mrs. Kirkpatrick, a good painter of Hollandaise, and other foreign maids, with sparkling glass or gay print as minor motifs, has suddenly developed into a mural decorator of much brilliancy. "The Landing of Captain Vancouver," as a subject lends itself to pictorial effect.

Boston has not escaped many (bronze) blots upon its civic landscape, in the shape of statues offered as tribute to by-gone gods, and its art commissioners are inclined to be nervous, when public monuments are suggested. Its conservative soul has never recovered from the first shock of the Phillips Brooks Memorial. But it now breathes with relief—the Wendell Phillips Statue an able work of D. C. French having been unveiled on July 4th. Wendell Phillips is represented as an orator, in a pose of somewhat theatrical distinction.

The "City Club" has been busy with various groups of paintings for the last month. Mr. Harry Hoffman of Lyme, Conn., showed some good landscapes. Odd buildings—markets with fruit and vegetables and many negroes, also furnished subjects for his facile brush. He also has the winter subjects, and treats these snow landscapes with considerable feeling and with an eye for good design.

In the Vose Gallery, a collection of works by the late William Keith is of interest. "The Golden Glow" should find a permanent place in some museum of art. Other first rate examples are "The Quiet Hour" and "Summer Days." Boston painters are represented in many of the annual summer shows in New England—a strong group in the first annual Provincetown exhibition—at Portland a large number in the art gallery at Poland Springs and also in Newport, R. I., in the second exhibition there of the Newport Art Association.

Already announcements for the autumn shows tell the workers to be ready with their summer store by October 1st. The exhibition committee of the Arts and Crafts has arranged for four special exhibitions—the first in October of enamels and niello work with cash prizes offered for the best work shown. From October 16th to 26th, an exhibition of picture post cards of Boston will incite competition where it is much needed.

"Madonna and Angels," by Perugino, recently added to the Worcester Museum, is a work of importance. The attribution to Perugino, which Director Gentner secured in Italy just before the war, has been approved by Bernhard Berenson. Other purchases by the Museum include the Ghirlandolo "Portrait of an Ecclesiastic," a "Farm Yard Scene," by George Morland:

"Still Life," by Emil Carlsen; "Black Mountain," by Charles C. Allen—a polychromate terra cotta "Mother and Child," of the Florentine 15th Century, and a marble portrait head of the Emperor Nero of the first century.

John Doe.

**CHICAGO.**

The permanent collections at the Art Institute for the summer include loans from the private galleries of Mrs. W. W. Kimball and Messrs. Edward B. Butler, Cyrus H. McCormick and William O. Goodman.

The startling paintings by Albert Bloch contribute also to the Institute's attraction this summer—paintings that may be classed as vagaries and show artistic rioting.

Prasuhn and Renault are sculpturing from marble, the two important groups, "Classic Music" and "Primitive Music," which are destined to give beauty to the Band Stand of Lincoln Park. In the same studios, Kathleen Robinson is giving her genius to "Fountain Boy and Squirrel" which, in marble, is to decorate the corner of One hundred and third and Wood Sts. Miss Clyde Chaldler's "Gulf Cloud," a commemorative commission for Dallas, Texas, soon will come in bronze from the casting foundries of the Florentine Brotherhood.

The Palette and Chisel Club has opened its Club house at Fox Lake. Emil R. Zettler gave a private view recently, in his studio, of the "Dancing Girl of Greece," he has just finished.

Samuel James Kennedy, noted for his landscape work and Anna Margaret Deniston, a writer and an artist, were married a fortnight ago. Mr. Kennedy is a member of the Palette and Chisel Club.

Mrs. Herman J. Hall of the Art Institute is one of the expert guides in the art galleries of the Panama Exposition at San Francisco. Recently, Mrs. Hall was the guest of honor at a luncheon given at Old Faithful Inn within the grounds, by the Outdoor Art Leagues of San Francisco, San Jose, Mill Valley, and Honolulu. Carlo Romanelli is busy modeling wild animals in the execution of a commission to beautify a park on the Pacific Coast, not far from San Francisco. The models will be cast in bronze.

H. Effa Webster.

**CLEVELAND.**

A sale of bronzes given by Mr. McMonnies for the benefit of the French ambulance corps, organized by Prof. Richard Norton of Byrn Mawr, opened with a reception and private view at the Gage Gallery, June 29, and so great was the interest roused that nine of the thirteen bronzes were sold within a few days. Miss Myrta Jones of this city, a cousin of the sculptor, arranged the affair. The bronzes included a Diana, the Piping Pan Fountain, the Bacchante, Nathan Hale, Boy and Heron, The Miner, The Mother and a full length figure of Shakespeare. Several of the pieces were duplicated in two or three sizes and found ready sale. The benefit is the first of its kind here and the reception was attended by many prominent citizens. The reception committee included former Ambassador Myron T. Herrick and Mrs. Herrick, Mr. and Mrs. Ralph King, Mrs. Stevenson Burke and other well-known art patrons.

Mrs. Grace Neal of this city has gone to New York, where she will open a sculpture studio. Mrs. Neal has just closed an interesting exhibition of statuettes at the Korner & Wood Gallery. Among these were many of her child studies in which she is especially successful and a figure of Mrs. Vernon Castle, one of several on which Mrs. Neal has been engaged during the past year. Landscapes and marines by the late W. R. C. Wood are now on exhibition at this gallery.

Raphael Raineri, sculptor, has taken a studio at the Hatch Galleries. Frank L. Jirouch, one of the younger sculptors, a graduate of the School of Art, has been awarded the traveler's scholarship, which is one of the highest honors conferred by the Pennsylvania Academy of Fine Arts. Mr. Jirouch went to Philadelphia to study for two years after leaving the School of Art here. He will go east this fall to work with Daniel Chester French and take his year abroad under the scholarship when conditions in Europe are more favorable.

F. J. Baske, having closed his first exhibition of oils at the Korner & Wood Gallery, has gone to Chicago and will spend the summer in the west before returning to Japan. Isadore Nathan has given up his studio and gone to Chicago, to execute a number of portrait commissions. Frank H. Tompkins of Boston is here painting for a time before going to revisit his old home in North Fairfield, O.

The Women's Art Club of Cleveland closed its year with a June luncheon at which prizes were awarded those taking highest honors in the year's competitions. Miss Lydia Cox received first prize and Miss Clara L. Deike second.

Jessie C. Glasier.

**CINCINNATI.**

Our citizens are justly proud of the distinction accorded to her sons, Frank Duveneck and the late John H. Twachtman at the Pan-American Exposition, both of whose works have been singled out for individual rooms.

Among the local artists who have contributed largely to establish the fame of Cincinnati as an art center and who have served this cause with a laudable and unselfish devotion are John Dee Wareham and Paul Jones. Neither has been tempted by the allurements of art life in Paris, New York or elsewhere. Mr. Wareham as artistic director of the Rookwood Pottery and head of the Municipal Art Society is rapidly making a name for himself that ranks high.

A unique entertainment to which the members of the two local art clubs were bid by the kindness of Mr. and Mrs. Taft, served to draw attention to this artist's rare gifts—the paintings displayed were for the most part flower pieces. The guests left this wonderful display of canterbury bell, roses, snap dragons, princess feather and marigolds on backgrounds of gold and green with an increased appreciation of Mr. Wareham's rare talent.

Mr. Paul Jones is a strong colorist and excels in composition, his genre pictures have won a high place for him at local and eastern exhibitions "The Coquette," "The Witch" and "Beatrice" are some of his best known works. He has served as President of the Cincinnati Art Club.

Mr. Duveneck having completed his duties as member of the jury at the San Francisco Exposition, has taken up his summer residence at Bass Rock, Gloucester, Mass., dividing his time between the latter and Waltham, Mass., where he has a number of sitters for portraits.

Mr. Meakin still lingers at the Golden Gate, but proposes to make a sketching tour in the Canadian Rockies, prior to resuming his duties as Professor at the Art School and Curator of Paintings at the Museum.

Mr. James R. Hopkins, the talented professor of the composition and life classes at the Art School, is painting portraits at Sterns, Kentucky.

Apart from the fine collection of paintings, sculpture, metal work, textiles, ceramics, objects d'art, etc., the Museum boasts a valuable collection of drawings, among which is a large number by Lessing, Millet, Burne-Jones and Sebastian Le Page. It is proposed to have a special exhibition of these important works in the near future.

The Duveen Chinese porcelains acquired from Mr. Pierpont Morgan are now at the Art Museum.

G. Frank Muller.

**PHILADELPHIA.**

A bronze tablet, eighteen inches wide and twenty-four inches high, in memory of Robert Morris, contributed by the Chestnut St. Business Men's Association, is to be placed on the front of the premises of William F. Dreer & Sons, 712 and 714 Chestnut St., the site of the so-styled "Morris's Folly," where the great financier of the Revolution had begun the erection of a palatial residence that was to exceed all others in magnificence and which, it is supposed, contributed to the financial reverses that overtook him before the building was completed. Some of the foundation walls are yet to be seen in the basements of these and adjoining properties. The tablet bears the inscription: "Site of the Residence of Robert Morris, Statesman and Financier, Born 1734, Died 1806, Founded Bank of North American 1781, Buried in Christ Church." This tablet is erected to his memory by the Chestnut St. Business Men's Association.

A very gratifying piece of news, reflecting great credit, in the way of raising the standard of art on the stage upon everybody concerned, is conveyed by the announcement by Mrs. Beulah Jay, manager of the Little Theatre, where only high-class plays are produced, that she will have the co-operation of three well-known painters, L. G. Seyffert, W. H. K. Yarrow and Miss Bernstein in the stage settings, scenery and costuming of the dramas to be presented during the coming season at her theatre.

Eugene Castello.

**NOTES OF ART AND ARTISTS.**

At a June meeting of the Salmagundi Club the following were elected honorary members: J. Alden Weir, president of the National Academy; Edward Robinson, Director of the Metropolitan Museum, and the four earliest presidents of the Club, Joseph Hartley, George W. Maynard, C. Y. Turner and Thomas Moran.

Louis A. Gudebrod, the sculptor of Meridan, Conn., has recently been awarded a gold medal at the Panama-Pacific Exposition for the design of the allegorical piece entitled, "The Spirit of the West." This work is a part of the exhibit of the International Silver Co. and is said to be the largest piece ever attempted by the silversmiths of this country.

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Charles P. Gruppe, who recently returned to New York from Omaha, Nebraska, where he had a few pictures on exhibition at the Whitmore Galleries sold two to the Friends of Art Association. These were the first purchases made to start their collection. One, a large canvas, is called "A Connecticut Road." The smaller example is entitled "Overshie, Holland." A Mr. Hall bought a view of "Connecticut Hills" and a Mr. Hamilton a Holland subject, as well as one painted in Omaha.

At the Arnot Gallery in Elmira, of which Miss Jeannette M. Dixon is director, there was shown during June, an exhibition of drawings by the pupils of the Elementary Schools of the city.

Ellen Ravenscroft has rented a studio for the Summer at Bernardsville, N. J., where she has a class in out-door painting. She will devote her time to painting the lovely gardens in that locality and will have an exhibition of garden sketches in Bernardsville in September.

Rhoda Holmes Nichols left New York last week for Elizabethtown in the Adirondacks where she will paint until the late Autumn. She recently completed a three-quarter length portrait of Miss North of Chicago.

J. Phillip Schmand remains late in town to complete some miniature orders. He will leave within a few weeks to paint in the Blue Mountains of Penna. for the remainder of the Summer.

John C. Johansen, who resides at 5 East 9th St., has bought the neighboring and larger house, 12 W. 9th St., for something less than holding price of \$40,000. The alteration including studio will cost about \$15,000.

**THE DELGADO'S NEW TREASURES.**

Among the pictures left by Mrs. Chapman H. Hyams to the Delgado Museum in New Orleans, and which have been placed in a special gallery, are Tademas' "Shrine of Venus," Rosa Bonheur's "Deer on the Alert," Bouguereau's "Whisperings of Love," Clay's "Marine View," Corot's "Woodland Scene," Detailles "Napoleon and His Suite—1815," Gerome's "Chess Player," Vibert's "The Cardinal's Dilemma" and examples of Diaz, Dupré, Grutzner, Harpignies, Henner, Jacquet, Knight, Lynch, Robie, Schreyer, Rico, Robie, Defregger and Ziem. There is a portrait of Mr. Hyams by Munier. The collection is appraised at \$260,000.



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Ivan Olinsky will leave his 67 St. studio next week for Siasconset, Mass., where he will paint a portrait of Mrs. Daniel Gray of Detroit. He recently completed two interesting portraits of Mrs. Nat Olds. The sweet-faced subject with red-bronze hair is ably portrayed and the works, good in arrangement and effective in color scheme are rarely successfully.

Albert P. Lucas is completing one of his well-drawn and attractive nudes at his studio, 1947 Broadway. He will leave New York shortly for Maine where he will paint landscapes for several weeks.

Kenyon Cox will remain in New York all Summer completing an important decoration.

Howard Hildebrandt is spending the Summer at his studio at New Canaan, Conn.

Charles F. Naegele is completing three portraits at his studio, 500 Fifth Ave. When the works are finished he will spend some time at his Summer studio at Wildwood, N. J.

Robert Vonnob and Bessie Potter Vonnob are passing the Summer at Lyme, Conn.

Theodore K. Pembroke will leave his 67 St. studio within a few weeks for Conn. where he will paint landscapes until the Autumn.

William Mackay is painting a frieze for the exterior of the New Municipal market. The composition will comprise birds, fish, vegetables and fruit.

Prince and Princess Paul Troubetzkoy, after a trip to Newport and Narragansett, are at Greenwich, Conn. They will go on an automobile tour through New England in August.

Pierre Tartoué and Mrs. Tartoué are spending the summer at his father-in-law's, Mr. Dodworth's Villa Hélorge at Belfast, Me. Mr. Tartoué has recently completed a pastel portrait of the children of Mrs. E. B. Close of Greenwich, Conn., and has several commissions for portraits in Bar Harbor.

Susan M. Ketcham has gone to her cottage and studio at Ogunquit, Me. Charles H. Woodbury's summer school of painting of which she is secretary, opened there July 6.

**GORHAM COMPANY AWARDS.**

The Gorham Company of Fifth Ave and 36 St., has received 21 awards for its entries at the Pan-Pacific Exposition. The list includes three grand prizes, a special gold medal, four gold medals of honor and thirteen other gold medals.

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The sketch in pen and ink by Joseph Israels, reproduced on this page, through the courtesy of Mr. J. H. Straus and the owner Mr. Henry M. Toch, is, it is said, probably the last work he ever did. It was given to Mr. Toch on June 29, 1911, when he visited the artist at the Orange Hotel, Scheveningen. When told that his visitor painted for pastime himself and was a pupil of the late Edgar M. Ward, he was much interested and said he was much pleased that so many of his paintings were owned in this country. He gave his photograph with the sketch.



The Original Presented to  
Henry M. Toch,  
of New York  
by Josef Israels 1911

**HARTFORD.**

The sculpture and tapestry hall of the Morgan Museum has finally been opened to the public. This hall, which connects the East and West wings, affords a fine exhibition space which is at present occupied by the set of tapestries given by the late J. P. Morgan, and by several pieces of sculpture. The latter include two pseudo-classic marble busts by Hiram Powers of "Greek Slave" fame, a full-length marble "Roman Matron," by William Wetmore Story, a full-sized marble "Eve Repentant," by Edward Bartholomew, and full-size casts of the late Ionis Potter's "Earth-Man" and "Earth's Unfoldment."

The opening of the hall has occasioned the re-arrangement of the picture galleries and the hanging of several new loans and other acquisitions. Chief of these are two very fine English-period Gilbert Stuarts, portraits of Ozius Humphrey and James Heath, loaned by Mr. Samuel P. Avery, Stuart's portrait of Gov. Giles, Copley's "Mrs. Seymour Fort," George Inness' "Autumn Gold," and Walter Shirlaw's "Checker Players." Miss Caroline I. Morgan of New York presents a large English landscape by B. W. Leader, Mr. George H. Story of New York loans two pictures painted by himself, "The Young Mother" and a "Dutch Cavalier," portrait of Paul Story in costume; Rev. Francis Goodwin presents a fine "Keene Valley," by Alexander Wyant and Mrs. S. E. Camp loans a Gedney Bunce "Venice," a landscape by Henry White and a marine by Wm. T. Richards.

A valuable collection of European porcelains, the gift of the Rev. Alfred Duane Pell of New York, is shown for the first time in one of the new galleries, as well as a collection of Persian, Spanish, Flemish, Belgian, French and American tiles formed by Albert Hastings Pitkin.

J. B.

**BUYS TWO GUARDIS.**

On June 16 two Venetian scenes by Guardi from the collection of the late Lady Marguerite Charten's were sold at auction by Messrs. Phillips Son, and Neale to Mr. Asher Wertheimer for \$12,075.

**GILBEY PICTURES SELL WELL.**

At Elsenhan Hall, Essex, England, on June 11, Christie's sold the late Sir Walter Gilbey's sporting and other pictures for \$100,000, high prices being the rule. Morland's "The Cottage Door," brought \$6,815, "Innocence Alarmed, or the Flash in the Pan," \$5,250, "Winter—Ale House Door," \$4,402, and "The Dram," \$6,012. G. Stubbs' portrait of the race horse "Shark," sold in 1786 to come to this country, brought but \$341 from Mr. Carter, while the same painter's "Eclipse," bred by the Duke of Cumberland and winner of the first race at Epsom in 1769, fetched \$3,775. A set of eight pictures by H. Alkens of "The Grand Leicestershire Steeplechase," in 1829, sold for \$6,562. Sir Walter bought "The Cottage Door" at the Huth sale for \$3,727.

Among the prices obtained at the four days' sale of furniture opening June 14, were: a set of Beauvais tapestry furniture coverings, \$2,100; four Chippendale mahogany armchairs, \$920; an Adam ware vase and two wedgwood black basalt vases, \$741; a set of 18 buttons painted with sporting subjects, \$714; a silvered plaster plaque, \$708; and a pair of Chinese vases, \$651.

At the sale of the Gilbey sporting literature, June 21 and 22, Mr. Davidge gave \$1,300 for the complete set of the sporting magazine. At the sale of the plate, June 22 and 23, the Doncaster Gold Cup of 1797 fetched \$1,550, a Duke of Sussex dessert set, \$1,181; four double sauce boats, \$974; the Kildare Hunt cup of 1757, \$600 and the Lambton Park race cup of 1822, \$675.

**LORD HUNTINGFIELD'S ART.**

The old masters of the late Lord Huntingfield collection with other works, were sold at Christie's on June 25, and it is said that probably the best will come to this country. Mr. Cohen paid \$4,465 for Van Goyen's view of Leyden, while Mr. Field gave \$1,155 for a smaller river scene by the same. Mr. Peel gave \$4,200 for a Cup showing a herdsman and cattle and a distant view of Leyden. The same artist's less important "Winter at Dordrecht" brought \$1,200 from Mr. Agnew. Mr. Morton paid \$4,200 for a river scene by Ruysdael. Another example sold to Mr. Marshall for \$2,650. Mr. Williams gave \$1,900 for Van Ostade's "The Smokers." Van Hechts's "The Infantas Isabella and Albert," brought \$1,890. The total was \$125,000.

Lord Huntingfield's porcelains sold at Christie's on June 28 fetched about \$50,000. Huggins paid \$7,350 for a pair of Sevres' vases once offered as prizes for the game of faro by George IV. Another vase from the collection of the same monarch fetched \$3,045. A pair of Louis XV Gobelins fauteuils fetched \$3,675 and four Nanking mandarin jars, \$2,047. The silver plate on the following day fetched \$15,000. Mr. Freeman paid \$695 for a William III plain tankard. A sale of jewels belonging to Lord Huntingfield and others, fetched almost \$45,000. A collet necklace sold for \$2,250.

**CHARLES T. D. CREWS' SALE.**

At the opening of a sale of old masters belonging to the late Charles T. D. Crews in London at Christie's on July 1, a Lawrence, "Portrait Group of the Daughters of Col. Carteret Hardy," was bought by Colnaghi and Obach for \$27,300. The same firm gave \$5,510 for Van der Neers' view of a frozen river and distant village, Van der Capelle's view of Scheveningen fetched \$5,250; Jan Steen's "A Brawl in a Tavern," \$2,205, his "Interior of a Tavern, Peasants Drinking," \$2,000, and Romney's "Portrait of Nathaniel Prince, Founder of the Royal Academy," \$1,235.

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was realized; Mr. Martin paid \$2,730 for a picture of "The Annunciation" by an artist of the Westphalian school. The same amount was paid for two works by Bouts "Moses and the Burning Bush" and "Gideon and the Fleece." Zurbaran's "Legend of the Bell," brought \$1,470.

At the sale July 5 of the objects of art of the Crews collection, a panel of XVI Flemish tapestry brought \$3,885; a Persian carpet, \$3,095, and a Persian rug, \$2,100.

**NAPOLÉON RELICS SOLD.**

At a sale held at Stan V. Henkels' rooms in Philadelphia on June 22, two gold snuff-boxes, gifts of Napoleon, were sold to Mr. J. L. Clawson, of Buffalo. For one with the Emperor's portrait by Isabey, given to the former's sister Caroline, he paid \$850, and for the other a gift to the Mayor of Givet, \$575. There were a number of letters of Napoleon, Wellington, Nelson, Marie Antoinette and others connected with the Revolution and Empire, one from Robespierre selling for \$125. The total of the sale was \$8,000.

**SALE AT SOTHEBY'S.**

A sale of oils at Sotheby's in London on June 30 fetched \$8,610. A portrait of a Queen of Bohemia, attributed to Miervelt, fetched \$545, and a "Simon Blessing the Child Jesus," of the Siennese School, \$650.

**OBJECTS OF ART AT CHRISTIE'S.**

At a sale of objects of art and decorative furniture at Christie's on July 6, \$50,000 was realized. Mr. Goldschmidt, of Paris, gave \$3,885 for some early 16th Century Flemish tapestry panels, and Mr. Kelekian \$3,097 for a Persian carpet. Mr. Harris paid \$2,100 for a Persian rug and Mr. Harris \$1,076 for seven Italian walnut chairs and five 16th Century arm chairs.

**OLD CHARTS AND MSS.**

At Knight, Frank & Rutley's ninth day's sale of the Sydney collection in London on June 17, charts of the eastern coast of Canada and New England made for the British Navy in 1765-1768, sold for \$1,475. A Mss. expense account of dinners provided in 1515 for Henry VIII's council, approved among others by Cardinal Wolsey, sold for \$761. The following day a letter from Chatham to the first Viscount Sydney sympathizing with America, sold for \$415.

**A LEIGHTON SOLD.**

At a sale at Christie's on July 9, Lord Leighton's 1894 Royal Academy "The Spirit of the Summit" sold to a Mr. Smith for \$3,255. Mr. Agnew gave \$2,520 for Turner's little watercolor "A Stormy Sea at Lowenstoft by Night."

**PORCELAINS AT CHRISTIE'S.**

At the first day's sale Tuesday at Christie's in London of Battersea porcelain and furniture, \$20,000 was realized. Mr. Stoner gave \$735 for an oblong casket. On the second day, Wednesday, the total was the same. Mr. Stoner then gave \$750 for three etuis. A tapestry from the Chateau de Au sold on Tuesday at Knight, Frank & Rutley's for \$5,510.



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